JOIN in and CELEBRATE

SACRED DANCE GUILD. 3 copy

newsletter

Spring Issue 1974-75 XVII 3

THE SACRED DANCE GUILD
invites you to the 1975 June Institute....

CELEBRATION ON BLUE MOUNTAIN

featuring the leadership of DOUG ADAMS
and MARY CRAIGHILL

(For further information look in the
back pages of this issue.)

June 17 - 20, 1975

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BE ON THE ALERT FOR:

1. Celebration on Blue Mountain
2. Ballots
3. A brief form of the Application Form for Scholarship Aid Through the Ruby Henderson Fund is included on Page 28 of this edition.

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Deadline dates for Newsletter items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

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Honorary Life Members of SACRED DANCE GUILD

MARY ANTHONEY
FORREST COGGAN
JESS MEEKER
TED SHAWN (now deceased)
RUTH ST. DENIS (now deceased)

Special Announcements

Apr: 26: Liturgical Dance Workshop, United Presbyterian Community Church, Pleasanton, California under leadership of Rev. Judy Rock. "Christian Liturgical Dance, Historical and Theological Context; Aesthetic Questions and Values

Apr: 27: A Lay Education program on dance and religion with Cindy Edgerle, Dunes, Grand Haven, Mich.

May: 3: Religious Dance Workshop, Pleasant Hills United Presbyterian Church, Pittsburg, Pa. Contact Mrs. James Murray, 12 Natl. Drive Pittsburg, Pa 15236
4: "Celebrate Life", Woodland Presbyterian Church, Philadelphia, Pa.
9-11: "Meditation in Movement" Upper South Workshop, St. Mark's Cathedral, Capitol Hill. Contact Jim Boyd.
10: Workshop, Hancock Church, Lexington, Mass.Contact Mrs. Theodore Yoos, Jr. 5 Rumford Rd.
14: "Sharing Night", St. John's Catholic Church, Concord, N.H.

June: 17-20 CELEBRATION ON BLUE MOUNTAIN Kirkridge Retreat Center

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Sacred Dance Guild Newsletter

Official communication of the Sacred Dance Guild of America, Inc., a non-profit educational organization existing for the promotion of dance as a medium of religious expression:
- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and the liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others.

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"Moving Toward Wholeness" with leader Christopher Beck at Tuwaqachi February 20-23, 1975, Kalamazoo, Michigan.....
"The Creative Movement Work of Christopher Beck takes place at the intersection of art, religion and psychology. He has led several pervious workshops at Tuwaqachi, some jointly with Gestalt therapist Neil Lamper. He also leads groups at Pendle Hill and other religious and growth centers around the country, including some focused on Jungian psychology. Christopher is a professionally trained dancer who has performed with modern dance groups in New York City and on tour, as well as in his own dance--theater pieces. He and others are presently forming a center for creativity and creative movement in San Francisco.

At this weekend workshop we seek unity and wholeness of body, mind and spirit. We start where each of us is at present and use our experiences with creative movement to take what steps we can toward bringing our sensations and feelings into conscious awareness, into balance with our capacity for analytical thought. In receptive silence we search inside for our deepest level of awareness, and allow ourselves quite literally to be moved. Using actual, physical body movement as our language, we begin to experience and express our inner selves and may discover new meaning in our lives--individually and in relation to others. Moving from the inside out, we can experience the undergirding creative power that leads us toward wholeness if we but follow...."

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H I S T O R Y

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(The following article is concluded from last issue of the SDG Newsletter. From Dance Magazine September 1973: "Linking up Live with Mary Craighill and The St. Mark's Dance Company" by Joyce Warren)

"This small company shares, with any number of others, high hopes, the ability to survive early years of struggle and the rewards that come with recognition. Where it differs is in the position it now holds as the only fully professional dance company sponsored and supported by a county government. Most of the credit for what has happened to the St. Mark's Dancers belongs to the company's founder-director, Mary Craighill.

"Mary is a doughty woman of stamina; purpose and cheerful optimism with a knack for ignoring rebuffs and disappointments. She is of average height, trim-figured a brown-eyed, with a lawyer husband, two sons, a daughter and a fondness for dogs and horses as well as dancers. A dancer herself (Mary has studied with some twenty teachers in both modern and ballet, including Jose Limon, Anatole Vilzak and Kathryn Mullowny), she was, by the late 1950's, presenting her own choreographed works in concert, and running two large dancing schools, one at her home in McLean, Virginia, the other in a hall attached to St. Mark's church.

"Mary thinks of herself primarily as a choreographer. She has some thirty-three original works to her credit which span a wide variety of subjects and treatments. She has written dances for the musical 'Lost in the Stars,' several jazz masses, a story of inter-racial love and conflict called 'Liturgical Symphony' and a historical piece, ' Sources of Dance in the USA,' which has been performed widely in schools and portrays jazz and modern dance as strictly American, with its roots in classical ballet and African communal dance.

"I think Mary's forte is teaching. She seems to know exactly how to put across to non-dancers what the fun and excitement of dancing is, and she also seems to know how to teach dancers to communicate deeply with audiences. Her approach can best be described as religious. 'I am rather fanatically concerned with establishing a living link with audiences, so that my dancing experience becomes their experience.' she says. 'This is why we always stay around to discuss what we've done with anyone who is interested. I take literally and unconditionally the promise of "life more abundantly." I try to say what I want to say with guts, zest and vigor, in the hope that people will leave our performances with the feeling that, for the moment, anyway, their lives have been made more abundant.'

** ** ** ** Recommended Reading ** ** **

"A Time to Dance: Symbolic Movement in Worship" by Margaret Taylor Chaney, United Church Press, 1505 Race St., Phila., Pa. 19102, $2.95. The definitive book on this christian art which includes a full historical survey of its use in the church. Also material and pointers for use in local churches today. Numerous illustrations.

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"Creative Movement: Contemporary Dramatic Action", by Margaret Taylor Chaney, Friendship Press, $1.25. This includes celebrative resources and contemporary materials. Published for the National Council of Churches, but available now only thru the author, Box 313, indian Rocks Beach, Fla. 33535.

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"Do Not Disturb the Dance - Enter It" by Nixeon Civille Handy, University Bookstore, Seattle, Washington, $3.00.

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O O
T "Involving the People in Dancing T
E Worship: Historic and Contem- E
porary Patterns" by Doug Adams
N now available from Kay Clark, N
O 636 Fountain St., N.E., Grand O
T Rapids, Michigan 49503, $1.75!! T
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(Ed. Note: For details of Doug's book, do refer to the Winter Issue of the SDG Newsletter, page 24. This new booklet provides all the needed information on both the order of worship and dance movement for people to reenact the different traditional patterns of worship with dance that have characterized the Christian church in many periods.)

MUSIC

Check in the SDG Dance Activity for ideas and inspirations - and if you have not tried some Bach, do!

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Sunday, March 23, 1975, ABC-TV: Directions presented "The Fifth Cup", a cantata for Passover by Simon and Kingsley with Thedore Bikkel from Morristown, New Jersey. This was a combination of drama, song and dance done by the entire cast - in its simplicity of movement, quite impressive.

"Bit" Reviews

From The National Observer, March 22, 1975: "Mary Lou Brings Her Funky Mass to St. Pat's by Bruce Cook, from New York City: ...it certainly suited the SRO crowd of 3,000 school children, jazz lovers, and well-wishers who had gathered to hear Mary Lou Williams' "Mass for the Young--or the Young Thinking." The event--which Monsignor James F. Rigney, rector of St. Patrick's, later described as '100 per cent successful'--was a first for the cathedral; its rafters had never rocked to quite that beat before. In a way, too, it was the high point of the career of a devout Catholic woman who also happens to be one of the surviving geniuses of jazz.

"...Originally titled "Music for Peace," the Mass was written with the blessing of Terence Cardinal Cooke and first performed at Holy Family Church near the United Nations as a memorial for Tom Mboya, the Kenyan political leader who was assassinated in 1969. Alvin Ailey choreographed it as "Mary Lou's Mass" in 1971, and he and his troupe have performed it often since. It has been done in churches in Kansas City and Pittsburgh, at Fordham University, and at Mary Lou's own parish, Our Lady of Lourdes in Harlem. But performance here in the cathedral is something special. It constitutes more or less official recognition of jazz by the diocese and is a special compliment paid by the church in New York to a remarkable woman..."

*

"Considering this, it was not surprising when Bill Baxter--the forward-looking Rector of St. Mark's who decided to revive dancing as an integral part of his church's worship services--invited Mary Craighill to manage the project in 1959. For the next eight years, Mary concentrated all her efforts upon the challenge of religious dance. 'Many of my experiements have been blind alleys if not abysmal failures. But I came to see clearly that religious dance is a dance which can speak to everybody, not just the coddled in-group of a church.'

"I saw most of the programs presented by the St. Mark's Chancel Dancers during the 1960's, and I liked what I saw. Everything was kept very simple--choreography, music, costumes--so that anybody exposed to religious dance for the first time had no trouble following what was going on. Other small dance companies have operated along similar lines, but what made the St. Mark's troupe impressive was their quality of humility. Mary has always contended that a dancer's religious opinions, if any, were no concern of hers=-what she is concerned with is his talent and eagerness to work. But enough of her own approach to dancing rubbed off on her colleagues so that their dancing came across to sudiences as an act of worship. One of the high points in my twenty years of fairly steady dance-watching and theater-going has been a 'Lord's Prayer' choreographed and danced by Rosetta Whalen. Watching the bold, quiet movements of this confident black girl was a humbling experience for me, too.

"Originally, the Chancel Dancers presented recognizably religious works with an orthodox viewpoint, composed to Gregorian chants, carols, or spirituals. Later, they moved to contemporary, experimental numbers. Mary Craighill's 'Gospel Song' described a minister's struggles to keep abreast of his congregations's changing tastes and morals. Her 'Hymn to Saint Cecilia' was a satire on beatniks.

"St. Mark's provided Mary with encouragement and a home, but no money. This meant that the Chancel Dancers shared the lot of dancers the world over--they had to live on non-dancing jobs. As the company became more experienced, the need to give everybody at least semi-professional status became increasingly apparent, and in 1967 the troupe decided to leave the precincts of St. Mark's to try their luck in a different field altogether: education.

"They didn't know what they were in for. Through the Cultural Enrichment funds of the Urban Service Corps, a school version of three Craighill dances, 'Jeux d'enfants,' 'Gospel Song' and 'Stages of Man,' toured the Washington, D.C. public schools and was seen by some 20,500 students. The next year's grants, obtained from a number of sources including the National Endowment for the Arts, the Meyer Foundation and the Rockport Fund, enabled the tour to be repeated.

"Then trouble set in from all sides. The Cultural Enrichment funds of the Urban Service Corps were diverted elsewhere; the local agency of the National Endowment for the rts decided not to renew its original grants but to help groups who had not previously received help; three male members of the company were drafted. When the turnover in the company became too rapid for good relationships or good work, Mary took the sensible decidion to disband. Or almost. The Sear-Roebuck Foundation came to the rescue with a generous grant, and two dancers, Jeanie Jones and Ulysses Dove, stayed on. With Mary, a dance trio was formed, and a series of lecture-demonstrations for students and teachers were given in the D.C. Model School Division.

"Mary Craighill, being Mary Craighill, did not, however, give up. Her teaching experience in her own two schools and in the state-supported institutions in whih she had conducted her lecture-demonstrations and workshops convinced her that there is a place for full-time dancers in a public school system, particularly one where there are culturally deprived children. With this end in view, Mary put together a pilot project--to run for one month. She described this as 'an introduction to the role that dance can play in motivating students, not only to enjoy dance in its own right but to look through windows, opened by dance experiences, into a larger world.'

"Mary submitted her project to the Recreation Department of Arlington County,

Virginia, just across the Potomac from Washington, D. C. It was read with enthusiasm by the department's head, Constance Rollison, who had recently taken on to her staff, as the County's Performing Arts Supervisor, Norman Kaderlan, holder of the first Ph.D in Arts Administration. The pilot project was put into effect in the spring of 1971, and as a result, in the fall of the year, Arlington County took on as its employees its first resident professional dance group.

"There were five in the company to start with. This year there are four. In addition to Mary, there is M'Liss Gary, a former member of The National Ballet Company and Eliot Feld's American Ballet; Phil Cole, a dancer trained at the London Dance Center and the Choreographic Institute in Stockholm, who also has considerable stage and film experience, and Ed Faust, holder of an M.A. in dance from Butler, a former member of Robert Joffrey's American Ballet Center, the Staats Theatre, Kassel and the Nederlands Folklorishes Dans Theatre of Amsterdam. Such an assortment of dancing styles, which makes for problems in performance--'Particularly when we are all trying to do the same thing'--enriches what the group can offer as teachers, Mary has found. 'In the workshops we use creative movement as a means of sharpening academic skills,' she explained. 'We concentrate on training three senses: visual, audio and kinesthetic. With younger children, we work a lot with shapes, dance out letters, numbers, words, with sometimes startling results.' At a class of pre-schoolers in Gum Springs, Virginia, the children were invited to clap the rhythm of their names. One five-year-old, reluctant to give his name, finally admitted that it was 'Preston,' and to his delight, the class clapped it. Preston turned out to be a retarded child, who had never spoken his name before.

"The St. Mark's Chancel Dancers, under its new name of the Arlington-St. Mark's Dance Company, thus found itself in its present unique position: a government-sponsored dance troupe of professionals who are also civil servants. In return for teaching six to eight hours a week, the dancers are paid full working salaries, and are provided with the same medical and other fringe benefits as other Arlington County employees. Their schedule is varied. Four hours a day go to company work, class and rehearsal, and eight a week to teaching. In addition, the company gives, during a year, some forty performances in the schools, sixty teacher-pupil workshops, sixty pre-school workshops in Head Start centers, and various public performances in Arlington and on tour. The troupe also trains a junior company, and choreographs the younger children's performances.

"What this arrangement means to the County Recreation authorities is that professional performances can be offered to students in each of the thirty-two elemtary schools, six junior high schools and three senior high schools, as well as in two Head Start centers. Classes are open to everybody in the area for a nominal fee of about one dollar, but preference is given to Arlington County residents. For many of the children, this is their first experience in what dance is.

"The Arlington Recreation Department finances this program through taxes, and with donations and grants from the Arlington Dance Theater (a board composed of friends and parents of dance students), the Virginia Commission of the Arts and Humanities (a State Arts Council), and the Service League of North Virginia (a volunteer women's group that has sponsored a local Youth Orchestra for many years). In its first year of operation, the dance program jumped from $3,000 to $26,000. The company is also provided the services of professionals whose duties otherwise are concerned with concerts, plays and operas that the county sponsors during the year: a production supervisor, technical director, costume coordinator, public relations officer and a secretary.

"Of course there are still problems. A new theater and rehearsal studios are going up in the center of Arlington, but until these are ready, the company must manage with classrooms and auditoriums spread widely throughout the county, most of which have cement floors. But for the troupe to be able to stay together, and work together free of financial anxiety, is a marvelous relief.

"The only serious dancer I see for the St. Mark's dancers now is that they could lose sight of the demands of professional performance for pace and speed, and for the kind of insistence of being noticed that the 'God-spell' companies so well illustrate. Mary Craighill's eye is a sharp one, however, and I trust her more than I trust many people to recognize change as the skittish thing it is. St. Mark's dancers in a county classroom is a splendid, innovative idea, deserving of the consideration of other small dance troupes--just so long as it undergirds, and doesn't undercut, St. Mark's onstage."

(Ed. Note: It will be most interesting to discuss with Mary Craighill her work, her group on Blue Mountain at the June Institute.)

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(Your Editor likes to discover interesting material, and there is always something to be gleaned from research papers! Do feel free to send in material for the SDG Newsletter.)

From: "The Significance of Religion in the Dance" A Thesis by Wincie Ann Carruth, 1937:

"The purpose of this study is to investigate the significance and the influence of various religions upon the form of the dance....This material has been organized in four chapters: (1) the dance in animistic religion, (2) the dance in polytheistic religion, (3) the dance in anthropomorphic religion, and (4) the dance in ethical religions.

"On the basis of this material, certain conclusions have been reached. In all stages of the development of religion the dance has been used as a medium through which the people might express their devotional feelings. Religion has influenced the form of the dance by originating in its rites many of the basic gestures used in rhythmic movements. The dance was found to be prominent at the highest point in the development of all religions except Christianity, seeming to indicate that when people feel deeply regarding their faith, they usually employ artistic rhythmic motion. The dance is found used less in religious worship, when the conception of god is abstract and the ceremonies more formalized. Religion offers depth of feeling as a basis for the dance, and the dance in turn offers to religion a method of expression of that feeling...."

(Watch for the continued excerpts from this thesis in the Fall Issue of the SDG Newsletter.)

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WORKSHOPS ---Evaluation

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One

Report of SDG Grand Rapids Workshop

The usual fears which best anyone involved in preparing for a Winter Workshop were no less evident before the SDG Feb. 15th all day session at the First United Methodist Church in Grand Rapids got under way. A few sprinklings of snow hit some of our out-of-towners - but we had 102 warm bodies all checked in and ready for action without any of the Committee or participants doing a collapse act! Some came from as far away as Ohio and Indiana, as well as North, South, East and West in Michigan.

Maxine Hayden, Professor of Dance at Alma College and Forrest Coggan, Director of Teatro Internacional were the very capable instructors, dividing the group morning and afternoon so all benefited from the techniques and combinations offered. All found something to challenge their skill - through beginners to advanced level. Dancers chose a single theme or comment. Bodies, young and old, bent to interpret the shape of a Cross, or to use the movements to symbolize their inner feelings of The Magnificat.

During the "Nosebag" lunch time, Maxine DeBruyn, SDG President, spoke to the group regarding the forming of Liturgical Dance Choirs in their own churches - which, once again, proves that more and more congregations are becoming interested in using Dance in their Worship services.

The last half hour was kept open for several participating and sharing-of-ideas' performances. Mrs. Robert Haynes' group from Muskegon gave the Lord's Prayer in sign language, showing the great possibilities in the use of limited space in a church chancel area. The graceful hand and arm motions were fascinating to

watch. Many of the audience were noting this means of future use in their repertoires. The group encored with a moving patterned number to "Bridge Over Troubled Waters."

Mrs. Dale Edgerle's Liturgical Choir from the Methodist Church of The Dunes in Grand Haven presented the introduction of the theme song from Godspell and a number they had performed for Brotherhood Week in their church titled "He's Jewish". Mrs. Edgerle showed what can be done with a diversity of ages in a group. From a six year old up to High School were all performing in both numbers. The choreography was simple, very effective and innovative.

A set of six dancers directed by Mrs. James Mackraz of East Grand Rapids used a Chopin Nocturne - pairing off in couples in a lyrical roundelay style of interpretation. This again would be excellent use of limited space producing a moving tableau with much appeal.

Penny Colburn of the First Presbyterian Church in Battle Creek gave two solo numbers for our pleasure. She explained her "Go On To Celebrate Another Day" is never performed with the same choreo each time, as the "Day" she is dancing brings forth new joys, sorrows to overcome and feelings to interpret. A lovely combination of lyrical and modern movement. Encoring with a moving rendition of The Lord's Prayer.

Lisa Ammond, director of the Liturgical Choir at Central Reformed Church in Grand Rapids, presented her dancers in the Magnificat of Mary. Tastefully performed partially in Mime with the greater portion in symbolic interpretation.

Maxine DeBruyn, director of the Holland Rhythmic Choir, offered her always welcome and innovative group in the 2nd section of Bernstein's Chichester Psalms. Narrator and dancers in perfect timing - costumed in beautifully designed split-front long skirts attached to sleeveless bodices in royal purple over leotards and tights of the same color. The Choir's fluid movements are a joy to watch and delighted us all with an encore of The Lord's Prayer.

The day ended with an appropriate suggestion from Kathy Muir, director of the Liturgical Choir at our "Host" church. We all stood and clapped to the rhythm of the Amen Chorus and continued into free expression of movement in each individuals place on the floor. A fitting climax and one which Kathy has used with the congregation.

Despite the fact we had a couple of inches of snow to combat when we exited we haven't heard any adverse reports o journeys homeward and all say it was a day well spent - proving again that Workshops serve more to spread the word of SDG to the non-member public than any other method of activity. Fifty adults and fifty two students from Judeo-Christian congregations isn't a bad average.

Winona Cayvan and Kay Clark

Note: The Committee for planning of the Workshop consisted of Maxine DeBruyn, Kathy Muir, Winona Cayvan, Pat Harper, Bernese Schlegel, Karen Russell and Kay Clark.

TWO

At the National Cathedral in Washington, D.C., on February 22, the Sacred Dance Workshop drew over 70 dancers from throughout the Virginia, Maryland, D.C. area. During the morning, all experienced dances from the history of Christian worship led by Doug Adams (and the architectural features of the Cathedral's hallways and chapels made the processions and other dances all the more moving.) Mary Craighill of the Arlington Dance Company and St. Marks Church helped the group begin to develop choreography out of the diverse emotions and rudimentary movements initially expressed by members of the congregation in response to the Abraham-Isaac story. At the end of the morning Erika Thimey, director of the Washington Dance Theatre, shared the experiences of doing dance to Benjamin Britten's "Ceremony of Carols" in different architectural settings. She invited the people to see the fixed pews, the chandeliers, the different levels in different chapels as artistic challenges. To the harp interlude of "The Ceremony of Carols," Sally Crowell danced "The Search" over the tops of pews and under the pews through the people, up the church columns and grill works, onto the chandeliers in serach of the light that she

finally found as a candle in a corner and danced it forth to the altar as an offering. In the afternoon, grouped by their geographic origins and drawing upon the morning's movements, the participants developed the different movements of the liturgy through dance. Canon Jeffrey Cave, chairman of the sponsoring Washington Diocese Liturgical Commission, assisted the "make eucharist" group in the consecration and breaking of bread and pouring out wine. Doug Adams reports that the closing benediction design was an event of ecstacy: in a massed grouping all processed through the Cathedral and out into the courtyard with hands on the shoulders ahead of them, singing Alleluia, and doing the tripudium dance step which characterized a thousand years of church processions. (Carolyne Aniba of the diocese and Phyllis Noble and Carole Crumley of St. Stephen's Church coordinated the event in planning and follow-up.)

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THE GUEST COLUMN (Your Editor is including two very interesting articles, not especially written for the SDG Newsletter, but very pertinent to SDG readers.)

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1.

Washington Cathedral, March 10, 1975
Dear Dancers for the Lord!,

Thank you for dancing so full heartedly in the Cathedral Saturday, February 22!

Enclosed are several materials to help you carry on the dancing and widen the circle of the dance to touch others' lives. How?

1) Send in the enclosed evaluation sheet to help others plan future events in dance here at the Cathedral and elsewhere.
2) Attend one of the following events:
a) Sunday, March 16 at 10 a.m. in Washington Cathedral (St. Joseph's Chapel) "Murray Spaulding and Sid Miller Dance the Liturgy"...
b) Saturday, April 12 8:30 a.m. - 9 p.m. in Philadelphia (University of Penn.) "Let the Spirit Move You!"--Sacred Dance Guild Workshop. A Feast of different workshops throughout the day: "Body Consciousness Through Ritualization" with Dr. Hal Taussig; "Resources in Sacred Dance" with Kay Seivard of exxpression dance company; "Divine Light Dancers"; "Sufi Dancing" with Vakil; "Dance In Religious Education" with Ruth Ann Rude; "Hatha Yoga" with Dr. A.J. Motilal; "African Dance" with Mr. Baba Bey of the Afro-American Dance Ensemble from Temple University. Films and books to browse and an evening of dance choir presentations.....
c) Friday, May 9 - Sunday, May 11 at St. Mark's Episcopal Church on Capitol Hill "Meditation in Movement"...
d) June 17-20 at Kirkridge Retreat Center, Blue Mountain -- 5 miles from Stroudsberg, in eastern Pennsylvania. "National Institute of the Sacred Dance Guild" Doug Adams and Mary Craighill will lead this annual event. Doug will explore more thoroughly ways of Congregational Dancing and Mary will stress technique and development of composition. For information of this even that draws together those interested in Sacred Dance from across the nation, contact the national program chairperson of the Sacred Dance Guild: Mrs. Mary Jane Wolbers, 111 S. Green St., East Stroudsberg, Pennsylvania 18301 (tele. 717-421-2169). (Again, register for this one early, so that you get in for these exciting days with others into dance in the church from New York, California, and all over the nation.) This is the event in sacred dance each year, with resulting relationships for a lifetime.
e) Last half of August (Tuesday and/or Thursday evenings) Liturgies in Dance at the Washington Cathedral.

3) Use creatively the enclosed address and telephone list of those who attended our February 22 workshop in sacred dance! How?
a) When you have dance in worship or a workshop on dance (or hear of one) let others know by phone or letter.
b) Involve others in your area (from this list) in your dance group--or form an ecumenical dance group or holed an ecumenical dance workshop in your area. Lead it yourself or contact others on this list for help.
c) When you develop a dance or whole worship service in dance, contact others in your area to see if you may do your dances in their worship services too or on special evenings in their churches.

And when you hear of another groups' dance worship (in the Sacred Dance Guild Newsletter or in the local news) invite them to come to your church to do their dance in Sunday morning worship or a Sunday evening or mid-week program. Don't hide your light under a bushel basket!

4) Report (to the National Dance Guild) what you have done and are doing in dance in worship so that people across the nation may benefit and be inspired to further work in dance (and so others know what they might ask you to share in their churches.) Sister Catherine Hooper has generously agreed to serve as coordinator for area news to send it on for inclusion in the national Sacred Dance Guild Newsletter on a quarterly basis; so do take time to send in that report to her now and send additional news to her every three months....And write up what you did last year if it has not been sent in before!

5) And of course JOIN THE NATIONAL SACRED DANCE GUILD! I believe that joining the Sacred Dance Guild is essential for keeping in contact with others in dance in worship. By joining the guild you receive every few months the national newsletter with its fund of ideas for dance choir choreography as well as congregational movement, the latest books, workshops, etc. Also, once a year the full address list of members is published to keep one aware of who else in the area is interested in sacred dance: a sure way to be notified of what is coming up in dance in your area (and in publications, etc.)....Tell others about the Guild too! I find the guild and its publications and newsletters and workshops to be indispensable for the stimulation and support of my own dance work in churches.

Keep dancing or at least wiggling your toes in worship! (And if you are in this area, feel free to contact me for some browsing in the art galleries here.)

Yours in the Lord,
Doug Adams

(Ed. Note: Take heed! This is an example of something that can be done anywhere, even in your area - wherever it may be!)

2.

To: The Pastors of San Francisco Presbytery and The Presbytery of the Redwoods
From: The Rev. Judy Rock
12-30-1974

Enclosed is a general description of a liturgical dance workshop which I would like to lead for your congregation. Many churches either have dance choirs, occasionally use symbolic movement in their services, or have members who would like to introduce dance into the congregation's worship experience. If your church fits any of these three categories, there are probably people in your congregation who would be interested in a liturgical dance workshop and who would benefit from it and enrich the life of your church as a result.

I believe that the workshop is a valuable experience not only in terms of the specific dance possibilities explored, but also because it provides an important historical/theological framework for liturgical dance. This framework is essential, in my opinion, for those who dance and lead dance in the church and for those with questions about the purpose and appropriteness of sacred dance. If liturgical dancers know something of the history of their art, their contributions are deepened and made much more meaningful for them and for those who see their efforts. If congregations understand the history and meaning of liturgical dance, both as it is presented by a special group and as it is used as a congregational form of worship, then the dance takes on its specifically Christian meaning and purpose, and the danger of merely transferring the theatre into the sanctuary is lessened.

In my experience, liturgical dance is also a powerful means of Christian education; people preparing to present a dance in worship or to involve a congregation in movement very often discover new meaning in old stories and deepen their understanding of their faith. Because of the Gospel through sacred dance can be similar in its immediacy and power to the experience of prayer.

As a workshop leader, I approach liturgical dance as a Christian and a minister with a love for dance rather than as a professional dancer. I graduated from Duke University in 1968 with a B.A. degree in religion and from San Francisco Theological Seminary in 1972 with a M. Div. degree. I was ordained by the Presbytery of the Redwoods in October, 1972, and served the First Congregational Church of San Rafael as assistant pastor, and the First Congregational Church of Auburn and Pioneer United Methodist Church as assistant pastor in a joint youth ministry project. I am presently a member of San Francisco Presbytery and am furthering my own dance training as a graduate student in dance at Mills College. As part of my ministry, I organized and led dance choirs in San Rafael and in Auburn; both groups are still active and growing. Other dance leadership experience includes planning and leading liturgical dance workshops and Vacation Church School movement experiences for three through twelve years olds; introducing dance into six congreations with sermons and movement experiences; and creating and directing seven choreographies for use in worship. This fall, as part of my work at Mills, I have also done independent research into the history of Christian liturgical dance....

If your church would like to sponsor a liturgical dance workshop, or if you would like to talk with me further about the workshop outlined in the enclosure, please phone or write....

(And this is the outline of the Christian Liturgical Dance Workshop.....Ed.)

"Praise Him with timbrel and dance!"

Liturgical dance is symbolic movement which is part of the liturgy, or "work of the people," in worship. This kind of dance is one of the oldest Christian responses to God. Used extensively in the early church, particularly in the first five centuries, dance continued in use until approximately the seventeenth century, when it began to disappear. In our own century there has been something of a renaissance in Christian liturgical dance, as this way of praising God begins again to be used in our churches.

In the early church, the whole congregation danced during worship. Later, particular groups of people danced at different times, both in very simple unison patterns and also in more elaborate and complex dances for special occasions. Ideally, dance in a modern congregation involves both the whole congregation and a special group or groups at various times.

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The workshop's purpose is to look at Christian liturgical dance in its historical and theological context; to consider the aesthetic questions raised and the values suggested by the use of dance in worship; and to help the participants to explore their own movement potential. Although the workshop is primarily structured for adults, high school students are welcome. It is for any adult or high school student interested in liturgical dance. Dance training is not necessary since the emphasis is on the meaning of liturgical movement rather than on technical ability. Of course, participants with dance training will have a greater range of expressive movement available to them, which is exciting for everyone involved!

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The day involves, in a variable sequence, war-ups, some basic dance movement, large and small group movement experiments, lecture and discussion sessions, and experiences of different historical forms of liturgical dance.

Participants should wear comfortable clothes or leotard and tights and should bring a lunch. The cost is $5.00 per person plus my own travel expenses. There should be a minimum of six registrants for the workshop. The Church sponsoring the workshop is responsible for publicity and pre-registration...

As Snoopy says, "If you can't dance, you can at least do a happy hop..."Let's praise Him with timbrel and dance--and also with happy hops!

Contact: The Rev. Judy Rock, 3493 B. Monroe venue, Lafayette, California 94549.

(Ed. Note: Thank you Doug and Judy for sharing with us what you share with your area.)

NEWS OF SACRED DANCE ACTIVITY
(Listed alphabetically by states)

CALIFORNIA-

(Ed. Note: The following is carried over from the last issue.)

Report from the Delhi Sacred Dancers of the Delhi Presbyterian Church, Shirley Patrick, Mary Mayhew, Jolene Beard, June Jane Ripley McVey report: In 1965 Shirley Patrick felt there was a place for dance in Worship. Mrs. Mayhew came in 1966 with a love of dancing and Sacred records, Jolene Beard had a love of dancing and June McVey was a choreographer with a great sensitivity to music. We began in the Fall of 1969 with "My Faith Looks Up to Thee", "The Holy City" and the "Lord's Prayer."....Enclosed is Our Worship Service, with music and artists accompaniment, also year completed and first performed. In the past two years, we have been a part of the Church service or presented our worship service at the following Presbyterian Churches: Delhi; Turlock; Ceres; Northminster of Sacramento; Vallejo (2 services); Yuba City (2); Trinity, Modesto; Geneva, Modesto; Sierra United, Merced; Chowchilla; Roseville; Gridley; and First Methodist of Turlock for Good Friday Services, 1971.

We have presented parts of our Worship service to the United Presbyterian Women of Gustine; Santa Rosa, Menlo Park, Carmichael, Walnut Creek, Bakersfield, Fresno; for Area UPW Presbyterials at Columbia, Visalia, Stockton, San Francisco; for UPW Synodical at the University of the Pacific, July 1972.

Parts of our Worship service have also been presented to Church Women United, Turlock, 1971; Baptist Women, Merced; Methodist Women, Livingston; Nazareth Lutheran Women, Turlock; St. Paul's Lutheran Women, Merced; and for the Lutheran Women's Regional meeting at Asilomar in Monterey, October, 1972.

Mary Mayhew led a dance workshop for Teens, at Gustin Presbyterian Church, using Parable of the Seed, and the Doxology. She also led a workshop for the So. California Synodical at Azuza, using "A Time to Dance", interpreting words and feelings - Group interpreted "There is Love", 1973.

Mary Meyhew and Jolene Beard led a dance workshop at Mission Springs, School of Churchmanship, 1973, which became part of the Closing Worship. The Group interpreted feelings and ideas as from "A Time to Dance". A memorable happening. It was an emptying of selves of separateness and guilt to receive the fullness of God's love, joy and union. A Oneness with God and one another....

We have come to a fork in the road. Mary and Glen Meyhew have moved to Ratan, New Mexico. We must begin again, or strike out in three different directions. Jolene Beard with Youth, Faith and Action; Shirley Patrick in Mental Health, Death and Life; Mary Meyhew in the union of nationalities through sharing, submitting and caring.

Shirley Patrick

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Joan Basore, Liturgical Dance Choir, First Presbyterian, San Anselmo, reports: Thanksgiving Sunday nine members danced to "All Good Gifts" from "Godspell"; Dec. 1 Advent celebration included dance by Choir to "Mary Was An Only Child", music by Art Garfunkel...both performed as part of the regular Sunday morning liturgy. The group includes both high school girls and adult women.

*

Judy Rock and Anne Owens, Sacred Dance Choir, report: "The Body of Christ" for several Protestant churches in Auburn area. Taking part were 10 dancers, a narrator, and a choir (in some cases a church choir, in others, the high school youth fellowship.). Five selections from the New Testament were used to illustrate healing episodes in the life of Chrsit. These were acted out almost in mime. Scriptures were each ended with the musical refrain from "Tommy", while groups of 2 interacted in dance movements symbolizing the words "See Me, Feel Me, Touch Me, Heal Me." The end of the dance culminated in gestures offering the bread and cup to the congregation, then the dancers took their places behind the communion rail as first in line to

receive the sacraments. (In churches where communion is served in the pews, the dancers became the ushers.) There were many favorable comments following the service from parishioners who stated they had a renewed understanding of communion and an emotional response to the sacraments which gave them new insights. The experience did much the same for the dancers.

*

Antoinette Marie Scinocca, director of The Celebration Dancers, Los Angeles, California, reports: MA in dance from UCLA, Thesis 1972 Dance-Mass Concert, Loyola U. Chapel; Sacred Dance Group performing in liturgies and conducting workshops in Sacred Dance throughout Los Angeles. We would be extremely interested in touring to various locations to perform in liturgies.

During the past year "The Celebration Dancers" as we are called, performed mainly in Roman Catholic Liturgies. However we have been performing for the past six years in various denominations, liturgies as well as Sacred Dance Concerts, within the Sanctuary or Chancel area whatever the case may be. We have worked with large church choirs and orchestras in concert situations, as well as a tape recorder in small intimate places of worship. We have recently joined a charismatic movement in which we do much scriptural interpretation, accompanied only by the reader's voice. We have worked and continue to work within a strict traditional context as well as contemporary services. We believe our work is enriching for others and for this reason we would like to extend out as far as possible. Of course, we are always looking for sponsors to assist us in our work. Perhaps you could give us some advice and extend our wishes to others.

(Ed. Note: Perhaps through the Newsletter your will get much response. Also this director would like to be a resource person for the SDG.)

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On Maundy Thursday, March 27, St. Paul's and Aldergate United Methodist Church of South San Francisco, and the United Church of Christ and United Methodist Church of San Bruno joined together at Aldergate Methodist for a service of worship. The service was written by Rev. Jacqueline Meadows and Roy Lewis Whitehead and all four ministers took part in the service. Jacqueline Meadows and Mary Hynding interpreted feelings of agony, pain, alienation and caring associated with Maunday Thursday, through the dance to"Cristo Redentor"by Harvey Mandel, music vsry appropriate to those feelings.

The following words were written by Mary Hynding on Good Friday as she reflected on the dance experience: "The Last Supper. The night Christ turned over his kingship to the twelve, and they were told to turn it over to all people. The night Judas realized he was to betray Christ. The night Christ changed the meaning of passover. My body, my blood....do this in rememberance of me. The night there was pain all around the table. Judas' agony, sadness of losing a good friend, Christ terror at the prospect of being killed, his humaness, His love, the fellowship of communion. The music lifts me out of the pew. You could say I'm waiting for a cue, but I am more aware of Christ in time. The sadness of the night, my mourning of someone loved and lost, not necessarily Christ, but he is mixed up in there too. I begin to move and Judas' agony grips me. The pain is real. Jacquie is moving toward me and I can tell her agony is real too. We start to interact-pain on top of pain. Suddenly I am Jesus--frightened running, hiding behind the communion rail, tired, crying at the table over the sacraments. The hell of it! Suddenly Jacquie is drawing me out. Pulling. Not with her hands but with the energy of life, love, giving, hope. The hurt, the agony, the pain are real, but there is communion-a closeness of spirit. Maundy Thursday ends." (Mary Hynding)

*

Forty-six people attended the Sacred Dance Workshop at St. Paul's United Methodist Church in South San Francisco. Mary Hynding and Jacquie Meadows were coordinators of the event. Various dance experiences were provided, the movie "Dancing Prophet" was shown, a spontaneous ritual evolved out of graffiti of feelings from seeing the movie--themes from it were choreographed and video-taped. The participants were introduced to a variety of resources: music, books, etc to enrich

programs of dance in which they participate. The workshop brought together people in South San Francisco interested in liturgical dance and a choir is being formed. A dance class in self-awareness in movement is now going at St. Paul's under the leadership of Jacquie Meadows.

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A similar workshop was held in Arcata at the Methodist church April 18-19 led by Jacqueline Meadows.

CONNECTICUT -

From Anne Hebert Smith, Hamden, Conn.:
In January, 1975, I taught a 2-week intensive course entitled "Dance in Christian Education and Worship" at the Presbyterian School of Christian Education in Richmond, Va. The course description was as follows: This course will involve exploration of movement as a means of individual development in a Christian prospective; a way of expressing feelings and ideas in Christian education and worship; and a new way of experiencing community in Christian worship. Modern dance technique, movement improvisation, films, reading and discussion will be the methods used in this study. No previous dance experience is necessary and both men and women are encouraged to participate.

I realized as I was planning the course that Doug Adams (whom I knew only through his book and letters in the S.D. Newsletter) was in Washington which was only 2 hours from Richmond. So I called him, introduced myself long-distance, and told him about the course I was going to teach and asked if he could possibly come lecture/dance for and with us. He said yes and sent ahead a copy of his latest SDG publication "Involving the People in Dancing Worship: Historic and Contemporary Patterns." I was very excited after talking to him and more so after reading his article. I was so excited that I was afraid of expecting too much and being disappointed. Not a chance! If you haven't met, talked to, or danced with Doug Adams, you've a treat in store. He is a delightful, really humorous person and had our whole class spellbound. In a one-day workshop-type session he led us through dances that worshipping people have used through the ages. I hope all of you will have a chance to work with Doug this summer.

*

From Louise Mattlage "Dances of Faith: An Affirmation":
The Dancers of Faith had a busy and exciting fall season. Highlights were the average of more than four concerts weekly during Sept, October and November. These included Churches and Synagogues, with members of the congregation taking part in the conclusion of the service as has been the custom of the Dancers of Faith over is more than two decades of presenting Sacred Dance. In October the group went to Brown University for a series of ecumenical services for the students and faculty. These were held in the chapel with tremendous response from those gathered for the occasion. The "100th Psalm" which was premiered at Yale 15 years ago to music by Bach was on all four programs, as was "Only Yes" (Premiered 1971 on the Benton Estate at the annual Workshop and Concert held there each August--The Estate in Southport overloooking Long Island Sound has been willed by the Bentons to the University of Bridgeport.) to music by The Iron Butterfly. Programs were also presented in schools, libraries and colleges called "Dance in Literature", a natural development of the Dances of Faith since they have, over the years used great spiritual works of all religions as their inspiration in both solo choreography and group choreography which is created by director, Louise Mattlage.

In November Louise went to Harvard Divinity School where she presented a lecture-demonstration in a two hour "Seminary on Celebration" in Harvey Cox's program for graduate students and invited guests.

The final program of the Dancers of Faith-An Affirmation (1974 season) was presented at the University of Bridgeport in honor of Wm and Helen Benton who were supporters of The Dancers of Faith during their lifetimes. Both died within the past year. It was a joyful memorial service in which friends and relatives participated....Louise

presented a dance to her own poem, composed originally in memory of Doris Humphrey (Danced on this occasion as a dedication to the memory of Helen Benton, who, like Doris, was Louise's friend.). The other dances included "The 100th Psalm"; prayer for "Morning Noon and Night" from the Hindu scriptures, with music created especially for the dance by Phyllis Cherney; a Carribean version with traditional music, of the 'Lord's Prayer"; a poem-prayer by e. e. cummings, with original music by Ruth Spellman; and "Only Yes Can Turn the Tide." In conclusion everyone sang and danced to "Shalom, Shalom."

It was announced at this program that Louise would no longer direct and choreograph for the group but would continue as Artistic director. It was also announced that all her dancers and former students had commissioned a portrait of her to be painted by Ruby Haflick, a former student, and to be presented to the University of Bridgeport, (where Louise formerly taught) at a ceremony in the spring.

Louise is carrying on with her solo performances and lecture demonstrations. While in Florida this winter she gave an intraining program for the (Miami) Dade-County-Day-Care-Center in December, and will appear in the Dade County Library System in a series of programs "Poetry in Dance and Literature in Dance." On January 27th she presented a two-hour seminar and lecture demonstration for the Humanities, English, Music and Dance departments of Miami Dade Jr. College downtown Campus. Other programs during February and March will be carried in the Fall issue of the SDG Newsletter.

The Dancers of Faith - An Affirmation, opened their spring season in March with a worship service in dance at the Fairfield Lutheran Church and later at the Fairfield Woods Methodist Church....Both programs were announced so that all would be welcomed to attend.

Poem For Doris Humphrey
(on hearing Bach: Passacaglia and Fugue in C Minor)

Music flow through her, on to forever
To me, and to others who knew her
And did not know her.
Give love outward and inward
Over and above the asked for
But never less than the need.
As she did.
Sweetly sing in the dancers arm
And the leg
Moving swiftly, slowly, halting
In wait and wonder, the bowed, the turning
head.

Sing, sound, to her-
Herself and pain
Denied in giving-
Lovely and loved-
Infinity carresses her
Cloud free, wind free-
Tide rhythmed now, -
In eternal melody.

Louise Mattlage (c)

FLORIDA -

From Margaret Taylor Chaney (Mrs. E.B.):

"I have just returned from a United Church of Christ Conference held in Avon Park, Florida where I gave a program on February 25 for people gathered from at least 10 states at this 'Winter Chatauqua' as they call it. Everyone participated in four of the selections and I illustrated in solo various types of sacred dance. It was a joyous time."

ILLINOIS -

From Susan Isbell Krieskols, Peoria, "You have really touched my life in the expression of dance. I have started a group of liturgical dancers at our church in Peoria.."

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From the Carbondale Presbyterian: Sunday January 19th at 4 p.m. Toni' Intravaia directed an ecumenical Sacred Dance Choir for the Week of Prayer for Christian Unity. "Song of Gailee", Kyrie and Agnus Dei from "Missa Luba", "150th Psalm" and "The Lord's Prayer" in folk style.....and closed with "The Prayer of St. Francis".

MARYLAND -

At St. Paul's Lutheran church in Luther-ville, Diane Pierce danced portions of Bernstein's "Mass" (using Hungarian style

dance movements for the music that is suggestive of Hungarian motifs). Having done this work for the offertory, Diane led the whole congregation in simple dance movements to the Lord's Prayer. Sweeping gestures touching the floor for the words "On earth as it is in Heaven".

MASSACHUSETTS -

At the service last Easter Sunday at the First Parish Unitarian Universalist Church in Framingham, Mass., Judith M. Stames performed a solo dance to Vivaldi's "Four Seasons" on tape.

This year Ms. Stames was joined by her twelve-year-old daughter, Debby, for the Easter performance, which marked the first time mother and daughter have danced together. Debby wore a long-sleeved yellow leotard and long yellow skirt, and her mother was similarly costumed but in purple. Early in January of this year Judith took part in a service on worship wherein three individuals were asked to give their "Personal Reflections on Worship." Ms. Stames talked first about what worship means to her, following this with a reading of Tagore's poem, "The same stream of life that runs through my veins night and day, runs through the world..." She then danced to a tape of Tony Scott playing "Music for Zen Meditation" on a clarinet. "To me," Ms. Stames says, "the poem is beautifully descriptive of the interconnectedness of all life, and of my own spiritual feelings."

*

The Motion Choir of the First Parish Church in Dorchester, Mass., under the direction of Carol Davis, presented a Chrsitmas program for the Arts and Crafts Club in the chancel of the church on December 10, 1974. The entire program was devoted to a premiere presentation of "Gloria in Excelsis Deo," highlighting the message of the angels with a reading from St. Luke by the church's minister preceding each of the three parts of the work. Ms. Davis details the three parts as follows:
1) "The Appearance": 4 verses of "Greensleeves" (organ chimes/vocal choir hummings) dancers slowly descend pulpit stairs carrying white candles, various groupings at chancel front using candles as focal points, finally placing them in holders at worship center table.
2) "The Proclamation": 3 verses of "The First Nowell" (organ/vocal choir/soprano) Dancers in pairs at chancel front interpret words of the carol with stylized gestures.
3) "The Gloria": 2 verses of "Hark, The Herald Angels Sing" (organ/vocal choir) Dancers each pick up 1 long-stem red rose, interweave at chancel front, exit down center aisle in attitude of joyous exultation.
Four dancers appeared in the number attired in long white robes with tinsel trim at the edge of long sleeves and circling the heads of the dancers. A silver ribbon belt tied high in empire fashion completed the costume.

Although the Motion Choir of the First Parish Church in Dorchester has many color slides and photos of previous works, "Gloria in Excelsis Deo" is the first one to have been filmed. This not only proved exciting for the performers but gave them a chance to see and evaluate their own performance. "Gee, we're better than I thought we were!" was the comment Ms. Davis overhead one of the dancers make. And well they must have been, for the entire presentation was repeated again at a pre-Christmas worship service on December 22.

On February 2, 1975, a special memorial service of worship was presented in the chancel of the church for four chaplains (two Protestant, one Roman Catholic, and one Jewish) who perished when the U.S.S. Dorchester sank off the coast of Greenland in 1943. This service is sponsored annually by the American Legion and was held this year at First Parish in Dorchester, the first such observance in Suffolk County.

Among those present in a congregation of nearly five hundred were ten color guards, representing American Legion Posts in Suffolk County, plus a squad of Minutemen from Concord, Mass. Two ministers, one priest, and a rabbi led the service in tribute to the four chaplains who gave up their own life jackets to four injured soldiers and carried on to lead rescue efforts that saved the lives of two hundred others.

Four dancers in long white robes accented with jeweltone scarves danced to Tchaikowsky's version of "Psalm 23" to organ, vocal choir, and tenor solo accompaniment.

The Motion Choir at First Parish is now working on a new presentation of "You'll Never Walk Alone" for Easter Sunday.

*

Bonnie Meier of Hancock Church in Lexington, Mass., reports: Seven of us from the Sacred Dance Choir of Hancock Church in Lexington, were invited to Greenwich, Conn. to share with the people of the Second Congregational Church our idea of what dance in the church is. We were all thrilled with the idea and the weekend of February 22nd was agreed upon.

The day arrived, a beautiful spring-like day: great for the 3½ hour trip. All of us were squashed into a VW-bus and, much to the delight of all, the ride went pleasantly and quickly. We arrived at the Ross home (a family formerly of Hancock church) around 1:00, ate our lunch, then went off to their church to meet their minister, Dr. Kenneth Nye, then the rest of the afternoon was devoted to preparation for Sunday's service; Rell Bean, their director, led us in warm-up exercises then we taught the Conn. gals a simple processional we all would be doing, then we found our bearings in this church that was shaped and arranged so differently from ours. Rehearsal went well, with the Greenwich and Lexington gals blending almost immediately into one troup and we finished up in rehearsal with their bell-choir. Dona Nobis is a traditional piece in our church - it was so exciting to be dancing to new accompaniment. Their playing was precise and the piece was beautifully simple played on the bells, it well suited our simple movements.

We trapsed home through muddy fields to arrive just before various members of the church arrived bearing casseroles, salads, and desserts. We got to know the gals we'd be dancing with the next morning a bit better, rolled up the rugs and danced some, spoke with members of the faculty and staff, and ate too much. It was a most pleasant get-together for all.

Sunday came much too soon for certain little people who had talked all night, but we breakfasted and were off to the church for the final rehearsal with the choir. The dancing went smoothly at the 11 o'clock service and we enjoyed being a part of their worship. Probably one of the most valuable parts of the trip came when we met with the congregation at coffee hour right after the service. We found that people were pleased with our contribution to the worship hour, and in some cases, pleasantly surprised. Our gowns -- simple long white dresses - went over well as we had many favorable comments on them. It seems that for the most part the congregation really had had little idea of what we were going to present, and what dancing adds to worship. Those with whom I spoke wanted this sort of thing for their church.

Ah, we accomplished what we'd intended for this trip, but as we were packing our things into the car to leave we all agreed it had gone much too quickly.

*

A new sacred dance group made up of six adults and two youths (14-15), under the direction of Martha Yates, at the West Barnstable (Mass.) Congregational Church has been plagued by snow and the flu. It started out as an attempt at a youth symbolic dance choir. The adults have come through beautifully, both in rehearsal attendance and performance ability. The youth members, however, leave a lot to be desired in discipline, attitude, and dependability, Ms. Yates says.

The chancel is a restored early 1700 meeting house with no space at the chancel except in the back on either side. It takes sill and imagination, according to Martha, to pull a beginning group up to performance level with so many odds against it.

One of the adults in the group is emerging as the leader, and it will probably become two choirs--one adult and one youth. All members come from great distances. Nevertheless, two presentations are currently "polished" enough: "The Lord's Prayer" and "Kumbaya."

The choir will be introduced by means of a definition published in the church bulletin. That definition will read as follows: "The purpose of worship is to lift the worshipper to a nobler level of aspiration, motivate him to a higher

quality of living, and lead him into a more vital relationship with God. There are many ways in which the arts can enrich and fulfill our religious life and worship. Through beautiful paintings, great music, poetry, and literature we find expression for the deepest meaning of our Christian faith.

"Demonstrating the use of the arts in worship, we present one of the oldest forms of religious art, the art of symbolic movement. In symbolic reverence we kneel in humility and penitence, with inner radiant joy and thanksgiving we stand and reach in adoration and praise, in simple benediction we bow our heads. These are familiar forms of symbolic movement which are used by the dramatic movement choir to express the religious meaning and intent of scripture, song, and poetry.

"May we each find inspiration, meaning, and a more vital relationship to God as we participate together in this experience of worship."

After one performance new members will join, and they will be launched. Ms. Yates has learned and advises: Small bites at first. Two simple, familiar numbers worked on until they begin to jell are better than a full program of four or five numbers thrown together quickly to give a performance and full program.

College or dance students are a different matter. Good average church people, however, with more enthusiasm than skill have to move much slower. Martha has had to refuse two program requests for this reason. Her group just wan't ready. Now, though, they have a solid foundation and can tackle almost anything with confidence.

On March 18 Martha gave a demonstration lecture on sacred dance in worship for the Pilgrim Fellowship, Pilgrim Congregational Church, Harwich Port, Cape Cod, Mass. This was Virginia Lucke's church group, and Virginia had Ms. Yates scheduled for the program before she left us last May.

MICHIGAN -

Karen Russell, Director of the Temple Rejoicers, Temple Liturgical Choir, Temple Methodist Church, Muskegon, Michigan has performed for many of the Church Services as well as for the Senior Citizens in the community. The Rejoicers are building their program by the addition of "Lord of the Dance" presented as a folk dance with the dancers wearing brightly colored square dance dresses. On Easter Sunday the group performed with members of the singing choir as a special celebration.

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The Liturgical Choir, South Congregational Church, Grand Rapids, Michigan performed "Love Is Come Again" an Oxford Carol for two services in the church on Easter. Director, Bernese Schlegel reports that for the church Worship Service the Choir will do "Close Every Door to Me" from "Joseph and the Amazing Technicolor Dreamcoat," by Webber. The dancers will be attired in blue jeans with multi-colored belts.

*

Penny Colburn, Director of the Sacred Dance Choir, First Presbyterian Church, Battle Creek, Michigan has been very busy creating and presenting unusual programs. "Way of the Cross" by Dupré involved 15 dancers using platforms within the chancel area of the church. This 90 minute work was also performed in the new public library which involved the use of an open suspended stairway, with a pool and fountain, not to mention stacks of books that the group weaved in and out of.

A Lenten Program for the Chapel Hill Methodist Church saw the Choir perform two poems improvised by two dancers to "I Go On" from Mass and "Postlude" from "Superstar" using three dancers.

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Janet A. Lee, Director of the Dance Choirs of Clawson United Methodist Church, Clawson, Michigan reports that their church is presenting one of the premiere performances of Buryl Red's newest Praise Concert entitled "Beginnings." The Dance Choirs will be augmenting the existing piece of work with the use of dance. (Bless the Beasts and the Children, A Time For Us, To Dream the Impossible Dream, As Men of Old, Some Children See Him, No Golden Carriage, I Am The Light, The Lord's Prayer, The Truth Shall Set you Free, Walk With God, I Quietly Turned, Serenity, I Don't Know How to Love Him, The Gift of Love, Peace is Like a River, Forth He Came at Easter, Song of Christ, In Remembrance, Celebrate

Life, Beginnings are names of the dances in the 1975 Sacred Dance Program of this Choir)

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The Rhythmic Choir, United Presbyterian Church of Okemos, Michigan, under the direction of Bobbie Bates presented "Jesu, Joy of Man's Desiring" by Bach. It was done as a processional with eleven girls dancing, a full singing choir with organ and clavichord accompanying the group. The girls wore sashes with navy leotards and white skirts.

Malotte's "Lord's Prayer" was presented as an interdenominational religious evening program for the Dewitt community and Bobbie's Choir was asked to demonstrate Sacred Dance. "Apparently they were quite impressed and hope to incorporate some dance into their Mass within the year." Bobbie enjoyed the Sacred Dance Workshop in Grand Rapids and enjoyed meeting all the Board Members that she reads about but finally met them in person. She was most grateful to Forrest Coggan for ideas on processional which he presented and called it "a super day for us all."

"I have had a most exciting year. At Christmas we have an annual birthday party for Jesus with all families participating - 250 strong. During the singing of carols, I led them all in movement to "Joy to the World" and children and adults all participated. It was a marvelous experience, but the real thrill was yet to come. I was asked to do more with our adult Sunday school class at the end of Jan.; this is an hour long class with about 100 participants and meets in the main church. As my original inspiration for sacred dance began when I met Margaret Taylor Cheney in the early 50's, I went back to her book "Look Up and Live"; I also reread Doug Adam's. I presented some history of sacred dance and then explained and danced the "Lord's Prayer." Next I had 8 fathers of my choir girls do "Jesus Walked This Lonesome Valley", while all the others sang. Then we all sang and moved to Margaret's "Lord's Prayer" from her book and finished with "Joy to the World." For me it was a very moving experience; although I haven't seen Margaret since the summer of '57, I really felt she was with me every minute. The response from the congregation was overwhelming and, interestingly enough, especially from the men; they had so many suggestions and pleas for more. I thank God for inspiration. I thank Margaret for her help, and my church for their response. Our choir is only 2½ years old, but movement has become an important aspect of our church. I urge you all to try it, for our congregation really views our choir not as entertainment but as a sharing of religious experience.

"I hope you find this report helpful; the Sacred Dance Guild Newsletter has become a valuable resource for me."

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From Virginia Austin, Director, Dance Choir, First Presbyterian Church, Muskegon: We are now in the process of acquiring members for a dance choir. A Lay Education program is set for April 27th on dance and religion. I invited Cindy Edgerle from the Church of the Dunes in Grand Haven to bring her group to show our membership some of the numbers they have been doing in their worship service. They have agreed to join our discussion afterwards.

NEW HAMPSHIRE -

Mrs. Elsie Keefe of Concord, N.H., a new member of the SDG has had a busy year with her groups. She is a member of the Greater Concord Adult Sacred Dance Choir and is a director of one of ten groups in the Concord area now planning a Sharing Night May 14 at St. John's Catholic Church. In April her groups will join with a choral group to present "Let's Tell the Whole World." Mrs. Keefe has conducted workshops in Damarascotta, Me. and Newport, Littleton, Groveton, Whitefield, Lancaster and Bethlehem, N.H. She uses old favorite hymns and anthems and contemporary music also. One of the newest "Jan's Song" from "Ride On" by Tom Belt. Her groups meet weekly for exercise and rehearsal and participate in the many workshops.

NEW YORK -

From Vira Klawe, The Huntington Dancers of Faith, Huntington: as one item in a pre-Thanksgiving Sunday church service: Our "Together with Joy" - a five-minute interpretation of Psalms 96-98, spoken by Pastor Mooers to excerpt from Schubert 4th Symphony. Various bright-colored

leotards and sheer nylon voile skirts all alike with black background, ankle-length.

Convenience note: We made a "standard introductory tape" for all the times we are asked to do "An Introduction to Sacred Dance" so that Call to Prayer, Psalm 23, Psalm 8 and Lord's Prayer can be performed without interruption, once the spoken introduction has been offered.

New items: Middle Eastern "Veil Dance" to a commercial belly dance record, and an Arabic Handkerchief Dance to a classical recording. We plan to use them for church functions but on non-religious occasions, strictly speaking. According to some thinkers, all gatherings in the name of brotherhood are religious, so interpretation lies open to choice. Have also recalled a classical Kathakali Ball Dance of India which will be used for Scouts next year. It is purely pantomimic in the spirit of Kathakali story dance. Scouts aim at world peace, so the purpose is not too far from "religious."

Belly Dance in Religion? ...Performance invitations have been few and far between. Churches hate to ask for free appearance of a group and they haven't much money, as we all know. Things like an "International Night" in my own Congregational Church provide an annual exercise in ingenuity in something ethnic but hardly religious. However, the idea of religious reference is coming to have new meanings, and I think we should all be aware of this. That which makes a bridge between our culture and that of another people is certainly in the direction of love, and if that isn't religious, what is? As a longtime teacher of Yoga in adult education I have used and appreciated the religious tenets of Hinduism and Buddhism and have performed classical Hindu dance using a religious focus for the related lecture material, and of course the prayer dances. But my newest hobby being Middle Eastern, or "Belly" dance, I was stymied as to how a sacred dance group could possibly work this hip-revolving activity into its activities. Well,I found two applications: Senior Citizen groups customarily meeting in church recreation rooms, always looking for a monthly program, love to watch it and to try to do it; and it makes an excellent warmup for the dance group on rehearsal day. It's just plain fun, and quite a warmup.

In spite of all our visits to local churches, no new sacred dance groups have sprung up. We always "talk up" the idea in the hope of developing some group with which to exchange visits. Membership is still difficult to maintain, as income is so tiny, and in most women, devotion to dance so rare. But a bright idea is popping: I have a new adult education class in Dancercise and may just try introducing sacred dance for one evening. It will at least plant the germ of an idea in a few receptive minds.

Costume Note: We found that orange and black stripe caftans serve a multitude of purposes. Being sleeveless you can put black sweaters and tights under them, or white leotards and tights. We have even used them for Psalms, and why not? Dress in Biblical times seems to have been similar to a Caftan.

P.S. Had I mentioned that I did the choreography for the 'Amazing Technicolor Dreamcoat of Joseph" modern version in Cantata of the Bible story, using adult choir, teenage actors in silent pantomime, brilliantly colored costumes, few props, at a Sunday Service. It's theme is Forgiveness, so why not? Very successful, very satisfactory, big turnout. This is easy rock, and not all rock; lots of melody. (Available in recordings and sheet music.)

*

From L'Ana Hyams: 1) Sunday Morning Services at the Syosset Community Church sometime in March: Harpist, Jennifer Griese playing "Sonate pour Harpe", a piece written by Germaine Tailleferre. Dance Solo - L'Ana Hyams.
2) In October I began a "Movement Exploration Workshop" for teens interested in learning how to communicate through movement, which has been meeting weekly for 1½ hours at the Community Church. We have had 12 meetings (10 members) so far with all the emphasis placed on projects to help us become more aware of our bodies and how we can move them to speak of things from within ourselves. I began this workshop with the clear belief that non-dancers cannot just "join a Sacred Dance group" without a great deal of

preparation in movement awareness and exploration. I might add that although not all the church people understood my belief or agreed, I was heartily encouraged to begin a workshop, approaching it in my own way. It has been a joy not to feel any pressure concerning plans for "performance", or "worship". The group has come a long way and it is only now, after 12 sessions, that I feel we can begin to seek the Spirit through dance. I am one who looks from the perspective that there are too many "Sacred Dancers" who approach this at an insensitive, surface level--which to me leaves out the most important word: sacred. As I have said to those at my church, concerning my workshop, "We may not dance in a worship service for years! But we will find through dance, the spontaneous coming out of the self--body, mind and spirit--a process which cannot be felt deeply if our goal were to be to plan dance worship services." I feel fortunate to have those who really understand this view and have encouraged me to work for these principles.

3) A great book which is packed with many projects, ideas, poetry, music, exercises, pictures, etc. "Learning Through Dance" by Carla DeSola, SDG member.

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From Alice Teirstein, New Rochelle: Concert of works performed by company of seven dancers, at the Cubiculo Theatre, January 1975 (three new works). Other choreography: Babi Yar (poem by Yeotushenko about Russian anti-semitism) performed by 4 dancers in April; Christmas Mass (Jesu Joy of Man's Desiring) at Marymount High School, Tarrytown, N.Y.

OHIO -

From Mrs. Beverly Hamilton, Sacred Dance Choir, 1st United Methodist Church, 1725 N. Wooster, Dover, reports: For the World Day of Prayer at St. Joes Catholic Church, March 7, 1975 dance interpretation done in front and to each side of the altar "Fill My Cup, Lord" composer R. Blanchard.

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Ruth U. Nobel presented a Religious Dance Program at Lakewood Presbyterian Church in Solon, Ohio. Works presented were: "No Man Is An Island", "Jesu, Joy of Man's Desiring", by Bach, "Prayer of St. Francis of Assisi", "He Was Despised", (Handel's Messiah), "I Want Jesus to Walk With Me" and "Let Us Cheer the Weary Traveler." Ruth solos all of these works.

*

The Celebration Dancers, directed by Mrs. Rhonda Seaman from the Christ United Presbyterian Church, Canton, Ohio, presented "Family of Man" by Henninga using dance, percussion and choral speech. "Gloria Tibi" by Bernstein, "1st Corinthians 13", "Morning Has Broken", "Emotions" (an original creation) and "Day by Day" from Godspell were also performed this year. The Celebration Dancers are senior high youths in three groupings: apprentice, intermediate and senior. They participate in a program involving drama, dance and singers presented to other churches, rest homes, etc,. All groups participate in an annual White Gift (Christmas) program and are very much involved in the Festival of the Sacred Arts.

*

Clem Burton has some exciting news for all of us. (Clem directs the Rhythmic Choir, First United Methodist Church, Middletown, Ohio) He has newly organized an adult group of 23 dancers (6 men) to participate in P.R.O.M.I.S.E.S. musical mission in Japan, 1976!

A 15-minute " Crucifixion" by Fletcher (Mr. Fred Fletcher is a member of Mr. Burton's congregation) using the choir and organ will correlate with several dance sections for a most unique offering.

Other works presented by the Choir this year have been: "Japanese Dance", "Prelude to Worship", "Mini-Cantata" and "Lullaby" done Japanese style with fans during special Christmas Eve Service.

(Ed. Note: Please would one of the members of Clem Burton's Rhythmic Choir, past or present, write up the exciting trips that have occurred between the U.S. and Japan of the P.R.O.M.I.S.E.S. Choir.....It would be most splendid to have it a part of the SDG record and for the SDG Newsletter readers!!!!!!!)

PENNSYLVANIA -

From Berenice Fickes, "Worship in Motion", Church of the Apostles U.C.C., Lancaster, Pa. After seeing a Sacred Dance Program by Mary Jane Wolbers and her dancers from East Stroudsberg, Pa., I became interested in this form of worship. I didn't know how to get started until the Sacred Dance Choir of Center Congregational Church, Manchester, Conn. presented a workshop at the Lancaster Theological Seminary of the U.C.C. that several of us attended. That inspired us and we went to work. We formed a dance group and presented "A Christmas Lullaby"--Walter Mourant--sung by our Junior Choir at our Dec. 15 Christmas Concert. We wore V-necked princess style wheat-colored jumpers over light blue bodysuits and, since the program was in the evening, made very effective use of a spotlight. Our ministers, Nevin Schellenberger and Glenn Radar, asked us to present the dance again at our Christmas Eve candlelight service. Since it is a midnight service we did not feel we should ask the children to sing so late so the music was done as a duet by 2 Senior Choir members. After our dance we stayed in position as a soloist sang "Sweet Little Jesus Boy" and did some very simple movements as the church slowly darkened. The ministers then presented us with lighted candles and we moved through the congregation lighting the candles for the conclusion of the service. It was a very moving experience and I think all of us felt the meaning of the birth of Christ more deeply than ever before.

We are being sponsored by our Drama Committee and have begun meeting on a regular basis. This spring we will be presenting "God Is My Shepherd" - Dvorak/Clokey - sung by our Senior Choir. Our choirs - Senior Choir and Youth Choir directed by Geri Getz, Junior Choir directed by Phyllis Burkholder-are marvelous and we hope to use live music whenever we can. Sacred Dance has opened a whole new world of worship to most of us at the Church of the Apostles and if our ability can ever match our enthusiasm, we will be great!

*

Dorothy Book, Lancaster Thelogical Seminary, Lancaster, reports: After the first workshop with the group from Connecticut we decided that at least some of us would like to meet again. And we did - and we've met once a month since then (on Saturday a.m. about 10 to noon). Kay Troxell, a member of the group who has training in dance has organized these sessions--warm-ups and some activities. It also becomes a sharing session, for several groups have developed outside this group. A group of students at the seminary and myself have done two chapel services of about 15 minutes and have been included in the daily chapel schedule at the seminary. There is another group - members of Church of the Apostles - U.C.C. who participated in some worship services in their church - especially during the Christmas season; and they're doing a service for a mid-week Lenten Service on March 19. A third group made up of a group who haven't found a leader in their congreation, have been invited to prepare something for a service in one of the local Presbyterian churches.

*

Ms. Marilyn E. Smith, 3D Workshop - Devotional Choir (Dance), reports: (from Philadelphia): 1) On Sunday, March 9, 1975 at Wharton-Wesley Church "Man's Hope","Jesus Christ Superstar" and 2) On Saturday May 17th, 1975 at Haddington Recreation Center "Man's Hope", "Jesus Christ Superstar" and "A Moment of Silence".
The first program was done for the Youth Service Program at the Church with the Youth Choir of Wharton-Wesley Church while the second program was for the Senior Citizens Special Program with the Haddington Leadership Organization.
"Man's Hope" presents the dreams of the young, the work of the people and prayers of the faithful. Music is contemporary as is costume, the movements are basically ballet.
"Jesus Christ Superstar" - excerpts from the movie "Jesus Christ Superstar" - costumes and background traditional, movement ballet and traditional.
"A Moment of Silence" - this piece presents prayers in pantomime form. The movements are slow motion modern, jazz and ballet, naturally no music, just an occasional change of light and props.

*

From Lorraine Blaha, Monroeville, comes this report: As director of the Sacred Dance Group, Monroeville U. Methodist Church for Easter Sunday, 2 morning services, using Ralph Carmicael's rendition of the Alleluia Chorus - a very fast, syncopated contemporary offering of celebration for the joy of the Resurrection of Christ.
(Ed. Note: Sorry about the misspelling of your name in the last issue. It was spelled "Blake" instead of Blaha.)

*

From Sandy Orr, director of Silent Singers, First Presbyterian Church, Bethlehem: November, 1974: Handel's "Unto Us a Child is Born", February 9, 1975 "Celebrate Life" and May 4 at Woodland Presbyterian, Philadelphia "Celebrate Life"...first two were Sunday worship services and the third was an evening service.

We have two groups - one adult that did the Handel and a teenage group that is doing the solo work in Celebrate Life. Our whole youth choir (65 members) dance to the whole musical or sing supportatively while the solo dancers work. The whole thing involves 15 numbers - all with original choreography This is our 7th musical in 10 years and a very strong bond for our youth (grades 7 thru 12)....We usually present programs several times a year, dancing either an anthem or the scripture reading for three of the times as well as a processional and recessional and a full musical for the 4th. We have a Sunday School class in Sacred Dance for the teenagers and an evening group for the adults (also open to teens if they so desire and 4 did). We have tried many things - even writing our own parable, composing our own music and then the kids did their own interpretation - we also did our own lighting and recording - all as a part of a contemporary Sunday School class. All that we have done has been received openly and warmly by our 2200 member congregation. I really think their favorite is the whole musical - many of the older people are moved to tears and say that dance has moved them in a way that could have never been possible by only the spoken or sung word. Praise the Lord!

*

Sacred Dance Workshop, April 12, 1975 Philadelphia, Pa.: "Let the Spirit Move You!" Dance is used as a means of spiritual expression and growth in many religious and spiritual communities. This workshop is designed to foster understanding and communication among people interested in Sacred Dance. The workshop was held at the University of Pennsylvania.

Speakers and leaders included: Dr. Sara Chapman, President of Philadelphia Dance Alliance; Dr. Mark Rader, Assistant Professor of Dance At Temple University; Hal Taussig, PHD in New Testament Studies and Communications; Kay Seivard, director of "exXXpression"; Randi Rosenthal, resident choreographer and dancer with The Divine Light Dance Ensemble; Vakil, Sufi Order; Ruth Ann Rude, dancer; Dr. A. J. Motilal, director of Swami Vivekananda Yoga Center; Mr. Baba Ibikunie Bey, director of the Kulu Mele Afro-American Dance Ensemble and the leader, Alice Rader.

The Sessions included: Body Consciousness through Ritualization, Resources in Sacred Dance, Divine Light, Break and Browse, Divine Light Dancers, Philosophy of Sacred Dance, Sufi Dancing, Dance in Religious Education, Hatha Yoga, African Dance, Films and Evaluation, and Let Your Spirit Soar.

The Let Your Spirit Soar was the evening presentation at the Tabernacle Church and included: Indian Dancer with Dorthy Kraus; Unitarian Dancers, director Norine Grant; eXXpression from Luteran Church, director Kay Seivard; duet "Alleluia" with Becky Dietz and Peggy Whitley; Sufi "The Dance of the Soul"; Sylvia Byrant; and "Message" 8 dancers from Temple University, choreographed by Sherry Popkin.

(Ed. Note: Sounds terrific. Do share with us evaluations or reviews of such workshops.)

UTAH -

From Cathy Herbut: Instructor of Dance at Bringham Young University in Provo, Utah. Her first interest in religious dance came through her work with Dr. Peloquin at the University of Alberta, Canada. Since then, she has committed herself to dancing as a form of religious expression. She believes that "Religious Dance can assist in creating a form of worship which involves the whole person in meaningful action with his God." It

is that philosophy that led her to membership in the "Sacred Dance Guild", a national organization for the furthering of dance as a tool of religious communication....Her most recent performance of sections of Handel's "Messiah" with the BYU Orchestra and Oratorio Choir has been video-taped in color for national television franchise, for release Christmas, 1975.

On February 23, 1975 at Mount St. Charles Academy Cathy was part of C. Alexander Peloqin's "Lyric Liturgy Mass". This mass celebrates the reconciliation between man and God, the theme of the 1975 Roman Catholic Holy Year....this liturgy occurred at Salt Lake City.

"Praise Him with Dance" was performed in conjunction with the Seventh Annual Mormon Festival of Arts. The Modern Dance Ensemble, Orchesis, and Sounders-Movers work together to leave the audience with a spiritual uplift through dance and music. "Dance is becoming more accepted as a medium of praise to God. For many years singing has been the traditional way of showing praise. Now dancing is able to enhance singing, not replace it," Miss Herbut said. The theme of the program was an evolution of man's existence on earth and some of the significant religious events that have occurred. Events such as the preexistence, the Creation, the lives of Adam and Eve, birth of Christ, and the atonement were interpreted into the medium of dance. Many techniques were used to protray the messages. One dance was accompanied with a multi-media presentation of lights. Another featured a singer and guitarist who provided the accompaniment. Traditional music was also heard as a section of the "Messiah" was seen.

VIRGINIA -

Ellie Gillmeister led the lenten worship service in dance on the theme of unity at the Church of the Covenant, United Presbyterian, Arlington, Virginia. To the words "We'll walk Hand in Hand" from Ray Repp's "We Are One in the Spirit", the people processed by twos, holding hands. Later to the song "Martha My Dear", the people broke from a circle and walked out independently until a shift in the music indicated that they were to begin interaction with others. Communion was done particularly effectively with the people arranged in two concentric circles facing each other. Those in the interior circle were given bread which they then were to share with those in the outer circle. Dance sculptures to the words "Joy" and "Peace" concluded the service with ring dances to the singing of "Shalom" drawing all into final unity.

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As a climax to her annual two week course at Presbyterian School of Christian Education and Union Seminary in Richmond, Anne Smith with her class led the worship service. The procession to "Praise Him, Praise Him" featured the dancers entering in groups of three--each group stressing through movement a different aspect of praise (one group entered leaping, another group entered with arms crossed and opened to a long kick). The congregation was later involved in dancing Psalm 150 by repeating the movements as presented by Anne: "praise with mighty arms" was rendered by a thrusting up of the whole body from a position of crouching tension with the fist a symbol of power; jerking gestures presented the trumpets with staccato effect. Doug Adams led one day's session of Anne's class in Richmond prompting these lines of poetry from Anne (lines that Doug wants used in his funeral service some day):

There once was a minister Doug,
Who loved to dance and hug,
The Bishop said "No!"
Doug laughed, "Ho, Ho, Ho."
And wiggled his toes in the rug.

*

Sr. Catherine Hooper has generously agreed to serve as regional publicity person to coordinate news for the national SDG Newsletter for the Upper South region (Virginia, Maryland, Washington, D.C., Deleware, West Virginia, and parts of North Carolina). Send news to her: Sr. Catherine Hooper, 210 Maury, #9, Charlottesville, Virginia 22903.

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Mariana Bauman, Mary Ruth Burton and Georgina Oke choreographed the Agnes Dei

and Offertory for worship at Wesley Theological Seminary. Concerned that the choreography be meaningfully seen by those in the back of the church whose line of sight is often obstructed, the dancers stressed torso movements (twists of the torso conveying more powerfully the moods and emotions than repetitive arm gestures could) and moved in lines, diagonals and circles with occasional leaps into the air.

*

Athe Center for Continuing Education and Chapel at Episcopal Theological Seminary in Alexandria, Virginia, Doug Adams led pastors and seminary students in experiences of dance in worship focusing particularly on movements and positions minister's may make to transform the reading of the word into the hearing of the word during scripture presentations in worship. Advising all to read the scripture in the place and manner suggested by the scripture itself, Doug suggested the following examples:

If Jesus is walking along with the disciples as he speaks the words of scripture to them, then read the scripture as you move up and down the aisles among the people. If Jesus is saying the words while seated at a table eating with others (as he so often does) then read the scripture from the communion table where you should be seated. If Jesus is saying the words while kneeling at his disciple's feet (as in John 13) then read the scripture from a position on one's knees at the feet of a person in the front row of pews. (The person will be upset but then so was Peter in the Scripture.) Scriptures dealing with Baptism or the Exodus should be read from the baptistry. The story of Zaccheus should be read by one going up and down a ladder set up in the middle aisle of the church. (People will long remember that scripture.)

Reading of scripture in most worship services is the least attended to moment of worship according to recent studies. (Most of the people read the announcements in the church bulletin during the reading of scripture!) Often the point of the scripture is totally lost if it is simply read with no movements. This is particularly true with passages in which Jesus is being ironical or humorous. If one misses the humor one may end up with the exact opposite meaning than the one Jesus is trying to convey. (Cf. Mark 12:13-17). One point in the passage on "the beam or log in the eye" (Matthew 7:3-5 or Luke 6:41-42) becomes clear when one tries to walk about with an actual log or beam before the eyes. Such a beam blocks out not only the vision of one eye but it blocks out the whole head and any possibilities of seeing anything! The humor becomes evident if one equips two dancers with a simulated beam for each. (The bolsters to a modern couch will serve.) The dancers should hold the bolsters extended from their eyes and blunder about the nave and into each other and members of the congregation as they carry on a conversation criticizing each other for being blind and not seeing while each claims to see just what the other person's problem is. "I clearly see your problem"; bumping into someone, "Why don't you look out where you are going!"

WASHINGTON -

Berta Cohen from Seattle reports: The Northwest Sacred Dance Group continues to add names to its mailing list. In February the grup met on Sunday afternoon at the Bellevue First United Methodist Church. Approximately 45 people, young in age and spirit, participated.

The meeting was designed as a workshop offering a chance for every person to move with their group from one activity to another. Focalization of the three sessions:

Choreography where each group chose music movements and worked them out together. Gymnastic oriented dancing to a Ralph Carmichael arrangement of the 23rd Psalm. Sacred movements demonstrated and learned in the Sanctuary.

The afternoon began with music and dancing from Godspell performed by the Bellevue girls in full costume and makeup and an exercise session to get everyone warmed up. The Closing Worship Service included performances to a wide variety of music: "Your Song" by Elton John danced by 12 girls from Sandpoint United Methodist Church. "Jesus, Joy of Man's Desiring" performed by the Tacoma Sacred Dance Group. "Exodus" interpreted by the Bellevue

Dancers.
There was a high level of energy and inspiration exchanged and plenty to work on to sustain us ' til we meet again later this spring in Tacoma.

*

(Note from Barja Nazaretiz, 300 HUB--Box 187, University of Washington, Seattle Washington 98195: "This year will be a lean year for dancing as I am involved in completing work for my Bachelor's degree in Society and Justice and Education at the University of Washington...."If anyone reading the SDG Newsletter is interested in helping Barja, do write him for information on his project. It is indeed a pertinent one for our age....)

WISCONSIN -

From Nadine Stromberg, Waukesha: "Dear Mrs. Harper (Pat), You now have another friend from Waukesha, Wisconsin. It was through a mutual friend, Ruth Browne also from Waukesha, that I became aware of the fact that the Sacred Dance Guild even existed!

I am the Dance Director of the First United Methodist Church, Waukesha, Wisconsin. I have done choreography work with children, youth and adults. I have given circle programs on liturgical dance and I have talked at workshops. I have also enjoyed helping other churches in the area.

My twin love is drama in the church. I have worked with many plays in our church and have acted in several as well.

Currently touring with the Chancel Players of Waukesha during lent was the play, "An Ordinary Man" which I wrote.

It is a wish of mine that more workshops and dance programs be held in the Midwest - especially closer to the Milwaukee area. I am looking forward to the June Celebration on Blue Mountain!!!! I hope to be able to attend."

******Out of ALPHABETICAL ORDER!!!!!!!!!*****

ARIZONA -

An interesting and inspiring service involving dance was recently held as part of the Fine Arts Festival at the Orme High School in Arizona. The service was a multi-media experience devised by Mr. Don Ham, a Los Angeles based film maker who taught film production at the one week festival.

For the worship service, four slide projectors, two movie projectors, live dancers and readers were combined with established rituals of worship. The theme was 'Stained Glass Windows' and the slide and film projections dpeicting stained glass windows filled the entire wall behind the altar of the chapel. Dancers from the Dance Department of Arizona State University performed dance interpretations based on the content of the various windows. The dancers wore white, and moved in front of the projections so that the projected colors of the stained glass windows covered their bodies as they moved.

The content of the service traced the life of Chirst from his birth to his death, as it has been depicted in many stained-glass windows. Windows from the classic Gothic Cathedrals of Europe, as well as modern windows of symbolic forms were depicted. The dance interpretations were choreographed by Frances Smith-Cohen of the Dance Department at Arizona State University in Tucson.

WASHINGTON, D. C.-

In this 32nd season for her Washington Dance Theatre group, Erika Thimey has brought to All Souls Unitarian Church, St. John's Episcopal Church, and Georgetown Presbyterian church differing versions (Keyed to the churchs' different architectures) of a processional interpretation to part of T. S. Eliot's "Murder in the Cathedral." The Eliot piece, titled "A Fear not of One" (with narration and effective score) for four girls is characterized by alternating heavy pounding and fast sharp movements, with groupings expressing protection and agony. Interwining group patterns expressed "This Little Bebe" from the Britten work. And "Psalm 100" was begun with pleading groups that changed into leaping movements with long lines angled vertically and horizontally.

*

Anne Smith danced the closing hymn at the Ephiphany service at St. Stephen's

Church in Washington, D.C. Moving spontaneously to the hymn, Anne lifted children aloft as gifts as they moved into the front of the church to join the dance.

*

Murray Spaulding and Sid Miller danced the liturgy in St. Joseph's Chapel of the Washington Cathedral on March 16.

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On March 23 at the Washington Cathedral, the Sacred Dance Group of Boulder Colorado under the direction of Paula Douthett presented works particularly appropriate for the Palm Sunday Liturgy. To the prelude of Bach's Organ Prelude in C Major, the dancers dressed in white gowns and yellow hand scarfs di an entrance work of tapestries involving an interweaving of the dancers -- half the dancers assumed various stationary positions through which the others danced so as to appear always to be entering through the arches and pillars formed by the fixed dancers. The dancers who formed the openings varied theier positions so that the openings wer at times simply spaces between the stationary women in a circle and and at other times were tunnels between women standing in pairs in a row or in separate sections of the nave. For portions of the work, the dancers reversed roles. An excellent design for the Sunday of Christ's entrance into Jerusalem. For the sermon, a dance of the three Marys was done to the powerful Crucifixion section from"Laudario di Cortone" (Nonesuch Record company). The 13th century Italian Lauds musical setting varied from quiet music expressing the moaning of mourners to sharp striking sounds of the crucifixion. Completely coaked in hooded black garments, the dancers entered carrying a life sized cross; and after expressively lifting it as an offering, they continued to vary their dance according to the music--virtually collapsing on the floor during the mourning music (and in the all black hooded garments, they appeared to be simply a disgarded heap of rags on the floor) and rising to quick thrusts and contractions during the sharp sounds of crucifixion. The work closes with a coming together symbolizing the effects of the atonement as the dancers rely on each other in exiting.

The final work, was danced to the "Behold the Lamb" section from Handel's"Messiah" In this work, the dancers do not attempt to dance simultaneously the same movements but rather respond to the "round" arrangement of Handel's work and so establish a ripple effect of movement.

This Boulder Dance Group will tour Europe for four months of engagements in dance in worship after their Good Friday dance liturgy at St. Patrick's Episcopal Church in Washington D.C. Sponsored by Trinity Lutheran Church of Boulder, this group is directed by Paul and Bill Douthett and offers Sacred Dance Courses as part of their New School of Creative Dance and Ballet in Boulder. Dancers are welcome from all parts of the country for short and long term course work. Contact the Douthetts at 1153 Lincoln Place, Boulder, Colorado 80302.

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Jugglers and dancers and acrobats from the Knop troupe of Ringling Bros. and Barnum & Bailey circus performed their skills as the sermon before the high altar as Georgetown's Holy Trinity Roman Catholic Church celebrated Palm Sunday worship. Rev. James English of Holy Trinity commented, "This is the season to remember that we should not take ourselves too seriously and that we must become like little children to receive Christ and his kingdom; the circus helps us do just that, and so the circus performers give us a most effective sermon."

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(Ed. Note: This is an addition to the material sent in on Murray Spaulding and Sid Miller.) March 16 at the Washington Cathedral folk mass, Sid Miller and Murray Spaulding did a sermon in dance. Set against the recorded sound of a wind up clock ticking away and occasional swelling classical music, the man was centered in a chair in a red spotlight; the woman was moving in a blue white light. The woman's continuous smooth movement contrasted to the man's occasional agitated stances. The piece concludes with the lights turned off to plunge all into darkness with the man's cry of "Damn!" A highly evocative piece, many in the congregation identified strongly with parts of the work that were experienced as anguish and continuity by some, as individual life and universal

harmony by others. Multiple meanings and mystery was allowed throughout the work.

LETTERS TO THE EDITOR

(Ed. Note: This letter was written to Sally Alderdice and is included here for the readers so that anyone having information to pass on can send it to Therese W. Elliott, 624 Shannon Avenue, Spokane, Washington 99205.)

Dear Sally:

Have been very busy with my Sacred Dance Group. At present we are working on the 23rd Psalm and Battle Hymn of the Republic.

I am in need of new material. My dancers are ballet trained and I would like to find some numbers which are choreographed for ballet dancers. Could you suggest where I might obtain these?

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To Become a MEMBER of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates:
Regular (1 year).....$5.00
Regular (2 years)..... 8.00
Student (1 year)..... 3.00
Group (1 year).....15.00
Sponsor (1 year).....10.00
Sponsor (2 years).....15.00

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Helps and Guidelines (Aids for clergy and dance directors)

80¢ 1. "Consideration for Starting a Dance Choir"
60¢ 2. "Choosing a Theme and Music and Evaluating Sacred Dance"
$ 1.00 3. "Using Creative Movement in Religious Education"
60¢ 4. "How to Plan a Sacred Dance Workshop and Bibliography"
Free 5. The Sacred Dance Guild Brochure

Special Offer: Entire Kit at $3.00

Additional 25¢ charge for single copy mailings. Please send order and payment to:

Helps and Guidelines Chairman
Mrs. Mal Schlegel
2514 Union SE
Grand Rapids, Michigan 49507

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(Ed. Note: The following is a brief form of the Application)

Application Form for Scholarship Aid Through the Ruby Henderson Fund
Name:__Address:__Telephone:__Church where active: __ Sacred Dance Guild Member:__How long __Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.)__What is your concept of the use of dance as religious art?__ Event for which financial aid is requested: __Of what value do you hope this event will be?__Cost of event to you__ How much can you finance yourself__If scholarship aid is limited, do you have other sources?__Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.): ___ ___ ___. Send application to: Carlynn Reed, 31 Church Street, Shelton, Connecticut 06484

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BOUQUETS, APOLOGIES, QUOTES, ETCCCCCCCCC

From Pat Harper: This is my fond adeiu as Regional Publicity Chairman for the Midwest part of the country reporting the news for the Sacred Dance Guild of America. It was on July 13, 1971 that I sent 20 notice to interested members of the Guild and now it is March, 1975 with over 60 members supporting the promotion of dance as a medium of religious expression. My heartfelt thanks to all of you in the MIDWEST who shared creative and religious works through dance.

From Sally Alderdice: ...have people send address changes to me....please....

From SDG Editor: Humble apologies to Lee J. Afdahl from Grand Rapids, Michigan, for referring to him as "her" - the typewriter must have worked too hard! We rewelcome you!!!!! Lee is organist and choirmaster at Trinity United Methodist Church, as well as being a member of SDG.

From "SEEDBED", March, 1975"...picture of Doug Adams....ARC's Douglas Adams not only offered a class, but delivered an unforgettable sermon in the revolutionary preaching tradition and dress....February 3-7, 1975...."

From Gertrude Suppe: (SDG Huntington Park, California) "Members of the Sacred Dance Guild are producing all kinds of interesting dances, some of which are good enough to preserve and pass on to others.

"During the last half century, a practical system of dance notation has been devised by which dances can be written down. There is more than one system of notation, each of which has its devotees, but I am convinced that Labanotation is the most complete and most adaptable to any style of dancing.

"Notating dances is a complex business, but it is possible and necessary. Now I understand that there is a new aid which makes it easier to write the symbols of Labanotation.

"You are probably familiar with the IBM typewriter which has different balls to insert for different kinds of type. Now there is a ball for Labanotation, so the actual writing is much easier and faster..."

(Ed. Note: I am a dance notator and teacher so it was fun to type your letter here. Labanotation has been my aid since 1951.. A recent article appeared in the Journal of the American Association of Health Physical Education and Recreation on this subject.)

**********SPOTLIGHT ON
NEW MEMBERS**********

[redacted]

[redacted]

CELEBRATION ON BLUE MOUNTAIN!

WHAT: The annual June Institute of the Sacred Dance Guild, a four-day training retreat in dance as religious expression.

WHEN: June 17, 18, 19, 20, 1975. Registration and "settling in" begin Tuesday noon. The first Institute session begins at 2 p.m. that day, and the first meal served participants at Kirkridge is dinner that evening. Lunch on Friday and a final evaluation session conclude the retreat.

WHERE: Kirkridge, a retreat-and-study center on the Appalachian Trail overlooking the Pocono Mountains, 85 miles from New York City and Philadelphia. For thirty years this scenic 400 acre wooded ridge has welcomed leaders and laity from around the world to "inspiration and blessing -- whether in snow, spring freshness, summer languor, riotous fall foliage, in meditative fog or facing far vistas in sunshine."

TRAVEL: By car via Interstate Routes 80, 81, 84 to the Stroudsburg/ Delaware Water Gap area. Kirkridge is 5 miles south of Stroudsburg on Route 191. By bus to Stroudsburg (Greyhound or Martz Trailways). By air to A-B-E Airport (Allentown) served by United, Eastern, Allegheny Airlines. Institute participants must arrange taxi or car rental accommodations from bus station or airport to Kirkridge.

REGISTRATION: Please send Pre-registration form and deposit of $15 to the Institute Registrar, Carol Rynbrandt, 106 West 13th Street, New York, New York 10011 no later than May 30, 1975. Deposit will be applied to total fee, refundable only if event is cancelled. Registration will be limited to the capacity for housing and adequate dance space for all who attend.

COST:
$65 - Sacred Dance Guild adult members (bring membership card)
$80 - non-members
$60 - Sacred Dance Guild student members (bring membership card)
$55 - high school students and younger who are willing to bring sleeping bags and bunk together (limit - 20 "baggers," first come, first served).

The fee includes all classes, sessions, film showings, room, nine meals, and parking. Please make checks payable to Carol Rynbrandt, Registrar. The program has been planned for full-time participation. Day and part-time registrants can be accepted only if we exceed minimum enrollment.

BRING: Dance togs, ballets or sneakers for out-of-doors and roof-top dance explorations, towels, flashlight, walking shoes, casual clothing. Sheets, blankets, pillows are furnished. Also, bring pictures, program copy, recordings, ideas from your own sacred dance experiences to share informally with others.

PROGRAM: A detailed synopsis of the daily program will be sent with the acknowledgement of your pre-registration and deposit.

A B O U T O U R L E A D E R S:

MARY CRAIGHILL is an experienced dancer, teacher, and choreographer who has had her own performing company, active on stage, TV, and in churches in and around Washington, D.C., since 1950. She has created special programs for the Pageant of Peace, Gallaudet College, the American Guild of Organists, and programs for the Washington Cathedral. Concentrating on the creation and presentation of religious dance programs, her company was invited to take up residency at St. Mark's Episcopal Church. The St. Mark's Dance Company toured an annual production which was performed during church services, at schools and colleges, and on TV. Currently the company is involved in a project to bring dance to the public schools; under the name of Arlington Dance Theatre, it tours inner-city schools with performances, lecture-demonstrations and workshops.

Ms. Craighill's dance training includes study of ballet, modern dance, dance composition and pedagogy with such teachers as Jose Limon, Erika Thimey, Jean Erdman, Mary Day, Leon Fokine, Martha Hill, Murray Louis and Margaret H'Doubler. Her approach to dance is regarded as religious, and the work of her dancers comes across as an act of worship. She is credited with a very special ability to "put across the fun and excitement of dance," and to teach dancers to communicate deeply with audiences.

DOUG ADAMS holds a Doctorate from the Graduate Theological Union, Berkeley, California in religion and the arts, and a Masters from Pacific School of Religion in religion and dance. He has taught courses in religion and the dance, and new forms of worship at Pacific School of Religion and the Graduate Theological Union, Berkeley, as well as extension courses for pastors in Phoenix, Seattle and elsewhere. He has directed workshops on religion and the arts in Phoenix, Seattle, San Francisco and other western United States locations. Currently, he is serving as a post-doctoral fellow in art history at the National Collection of Fine Arts of the Smithsonian to pursue research in American Religious Art. He is the author of the book, Congregational Dancing in Christian Worship, and numerous articles including "Emphases of Israelite Religion as Revealed in Israelite Dance," "Chagall's Jerusalem Windows as Choreography: Stained Glass as a Source for Dance In Worship," and "The Theologian Within Dancing." Recently, he completed "Involving the People in Dancing Worship" for publication and distribution by the Sacred Dance Guild.

Sacred Dance Guild's President, Maxine DeBruyn, will also serve the Institute staff as will Newsletter Editor, Toni Intravaia, and Program Chairman, Mary Jane Wolbers. All have had extensive training and experience in sacred dance, and are actively involved in the field as performing artists, choreographers and choir directors.

Other Sacred Dance Guild officers and members who are active and knowledgeable in the field of religious dance will serve as supporting staff and consultants at the retreat.

For our CELEBRATION we have scheduled sessions in dance for the improvement of skills and enlargement of movement vocabulary, practice in creating through dance, and choreography relevant to the religious experience. A special focus of this Institute will be involving the congregation in worship through dance. The leaders come with a spirit of sharing and growing as they interact with participants. The program also includes "Walk-and-talk-in-the-Woods Times" when we can discuss problems and opportunities (costuming, lighting, accompaniment, etc.) and enjoy the quiet beauty with leaders and fellow celebrants; the annual meeting of the Sacred Dance Guild and its Executive Board; film showings.

The leadership and locale of this Institute promise exciting explorations in

"found space" for worship through dance
wake improvisations, meditations
an involved, dancing congregation
the technique of well-controlled, skillful movement

culminating in a presentation of works developed by the participants. Hopefully, these explorations will become the spring-board to more complete and extensive works to flower in sanctuaries, studios, and spaces in far-flung places, long after we have left the mountain.

FURTHER INFORMATION: Call or write Program Chairman, Mary Jane Wolbers, 111 South Green Street, East Stroudsburg, Pennsylvania 18301 - (717-421-2169 late evenings or 424-3331 (if no answer, leave a message at 424-3301 during normal office hours). Questions regarding registration may be directed to Ms. Rynbrandt -- see address below.

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Pre-registration for Sacred Dance Guild Institute 1975
Mail this form to Carol Rynbrandt, 106 West 13th Street, New York, New York 10011 no later than May 30, 1975. Please enclose $15 deposit per person. (Make checks payable to Carol Rynbrandt.)

Thank you, mjw

Name _____ (If for a group, kindly list names of participants on attached sheet.)

Address _____

_____

Phone - Area Code ( ) _____

Deposit enclosed (amount) _____

Please check: S.D.G. member ( ) Non-member ( ) Full-time student - High School ( ) College ( ) Dancer ( ) Director ( ) Clergy ( ) Tyro - interested in the potential of dance as a means of personal growth and a dimension of worship ( ).

EXERCISE YOUR RIGHT --- ASSUME YOUR RESPONSIBILITY --- AS AN S.D.G. MEMBER: VOTE!

The following is the slate of officers for the Sacred Dance Guild as submitted by the Nominating Committee to be elected in June, 1975:

_____ PRESIDENT: Mrs. Torbin Yates (Martha), 22 Coddington Road, Centerville, Mass. 02632
_____ VICE PRESIDENT: Rev. Jacqueline Meadows, St. Paul's United Methodist Church, 500 Miller Street, South San Francisco, Cal. 94080
_____ RECORDING SECRETARY: Mrs. David Reed (Carlynn), 31 Church Street, Shelton, Conn.06484
_____ CORRESPONDING SECRETARY: Mrs. George Mizhir (Catharine), 300 Elmwood Road, Winchendon, Mass. 01475
_____ TREASURER: Mrs. Theodore Yoos, Jr. (Jary), 5 Rumford Road, Lexington, Mass 02173
_____ MEMBERSHIP CHAIRMAN: Mrs. John Alderdice (Sally), 124 Fenway, Rockville Centre, N.Y. 11570
_____ NEWSLETTER: Toni' Intravaia, 201 Hewitt, Carbondale, Illinois 62901
_____ NATIONAL PROGRAM CHAIRMAN: Mrs. Charles Wolbers (Mary Jane), 111 S. Green Street, East Stroudsberg, Penna. 18301
_____ NATIONAL PUBLICITY CHAIRMAN: Mrs. Judith Bennett, 4 Church Street, Gladstone,N.J.07934
_____ HELPS & GUIDELINES CHAIRMAN: Mrs. Frederic Volz (Sybille), 24 Tyler Road, Lexington, Mass. 02173
_____ (Write in) _____

BOARD OF DIRECTORS:

1975-76: _____Mr. Douglas Adams,National Collection of Fine Arts,Washington,D.C. 20560
_____Mrs. Margaret Taylor Cheney, Box 313, Indian Rocks Beach, Florida, 33535
_____Mrs. Peyton Boswell (Lane), 2 Rutland,Rockville Centre,New York 11570
1975-77: _____Janet Lee, Box 335, Clawson, Michigan 45017
_____Mrs. David Reed (Carlynn),31 Church Street, Shelton, Connecticut 06484
_____Mr. Robert Yohn, 300 West 55th St., Apt.7H, New York, New York 10022
1975-78: _____Mrs. Roger A. Bell, 6108 Regina Circle, Indianapolis, Ind. 46224
_____Mrs. Robert DeBruyn (Maxine), Box 76, Zeeland, Mich. 49464
_____Mrs. Kenrick A.Sparrow (Joan), Box 67, S. Orleans, Mass. 02662

_____(Write in)_____

REGIONAL PUBLICITY:

_____ California: Mary Hynding, 151 Angelita, Pacifica, Cal. 94044
_____ Connecticut: _____
_____ Maine,N.H. & Vermont: Mrs. Priscilla Richardson, Box 335, Marlborough,N.H. 03455
_____ Massachusetts: Mr. Stanley Arendholz, 43 Bowdoin St., Boston, Mass. 02114
_____ Midwest: Mrs. Edward Weyman (Gloria, 5461 Lawrence Rd., Cincinnati, Ohio 45211
_____ North Pacific: Barja Nazaretiz, 423 North 47th St., Seattle, Washington 98103
_____ Northwest: Mrs. C. L. Huffine (Virginia), 2247 - 5th Ave., Rochester, Minn. 55901
_____ New Jersey: Alice Rader, 641 N. 22nd St., Philadelphia, Penna. 19130
_____ New York: Alice Teirstein, 1 Oxford Rd., New Rochelle, New York 10804
_____ Outreach: Mrs. Wellington Tucker (Alma), 1870 Schieffelin Ave., Bronx, New York 10466
_____ Southeast: Margaret Taylor Chaney (Mrs. Elwyn) Box 313, Indian Rocks Beach, FL. 33535
_____ Southwest: Marjorie Williams, 602 W. Alameda, Roswell, N.M. 88201
_____ Upper South (Md.,Va.,Dele.,D.C., & N.C.): Sr. Catherine Hooper, 210 Maury Ave., #9, Charlottesville, Virginia 22903

_____ (Write in) _____

Submitted by: Martha Yates
Joan Sparrow, Chairman
Jarry Yoos

Signed: _____ (SDG Member)

Please check form and return to: Sacred Dance Guild, Maxine DeBruyn, President
Box #76, Zeeland, Michigan 49464